Ministry of Education
Ontario

Hon. Bette Stephenson, M.D., Minister
Harry K. Fisher, Deputy Minister

OHEC/372.87/059De/M

Music in Action

This document contains a sequence of activities designed to aid the classroom teacher in implementing the music component of *The Formative Years*. These activities are suitable for developing the skills and understanding that lead to greater musical awareness and sensitivity.

This document was prepared and tested by: Dulcie Colby, Music Consultant, Durham Board of Education, Oshawa; Gail Platt, Teacher, Dr. Robert Thornton Public School, Whitby; Lloyd Queen, Education Officer, Ministry of Education, Toronto.

Contents

Acknowledgements 2
Introduction 2
Beat 3
Metre 6
Rhythm Pattern 6
Phrase 10
Form 12
Melody 12
Soh-Me Interval 14
Pentatonic Scale 16
Pentatonic Songs 16
Minor Scale 17
Harmony 18
Early Harmony Experiences 18
Singing in Thirds 20
Three-Part Harmony 22
Songs With Two Chords 22
Songs With Three Chords 22
Glossary 24
Bibliography 24

Acknowledgements

"The Song of the Pop-Bottlers" is reprinted by permission of the publishers, The Dial Press, from *A Bowl of Bishop* by Morris Bishop. Copyright © 1954 by Morris Bishop. Originally appeared in *The New Yorker*.

"Come Dance in a Circle" and the melody of "Sleepy Song" are reprinted by permission of the publisher from *The Magic of Music*, Book 1. Copyright © 1970, 1965 by Ginn and Company (Xerox Corporation).

The words of "Sleepy Song" by Marian Kennedy are reprinted by permission of the copyright owner, Highlights for Children, Inc.

Introduction

Each day throughout the year music should be a part of every child's learning experiences. The songs and the accompanying activities in this document are intended to reinforce music concepts in the child's mind and to enhance the beauty of the songs themselves. Of course, many songs will be sung without accompaniment of any kind for the sheer joy of singing.

In the process of learning a piece of music, children should gain knowledge and understanding of music through questions such as the following:

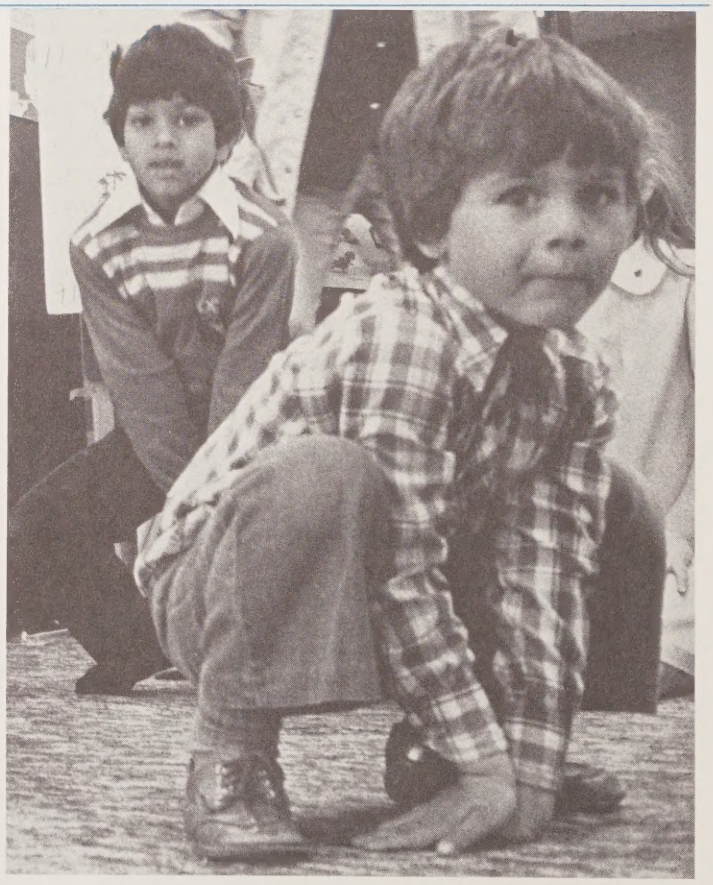
— What kind of song is it? (A game? A march? A work song?)

— In what ways is the music right for the lyrics?

— How loud or soft and how fast or slowly should the song be sung?

— Should there be any changes in speed or loudness?

For many teachers and children, sharing music with others can be a rich and rewarding experience. This sharing might take place informally in the classroom or, on occasion, in a school assembly. It is important, however, that it should grow naturally out of the daily program and that it should contribute to the learning and enjoyment of all concerned.



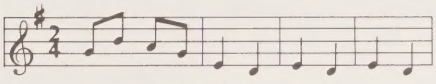
References to grade levels have been deliberately avoided in this document. Each document begins with simple, basic activities and progresses to more sophisticated ones: teachers, therefore, will begin at their pupils' level of musical development and can adapt the materials to suit the children.

Complete references for the songs cited in this document may be found in the bibliography at the end.

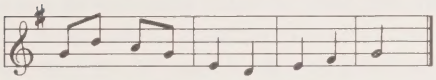
Beat

The beat is the underlying pulse of music. Children need many and varied experiences in order to feel it; their active involvement is essential, and they should sing many songs. To begin, teachers should choose songs with an obvious beat. For example:

Everybody Do This



Ev-'rybo-dy do this, do this, do this.



Ev-'rybo-dy do this just like me.

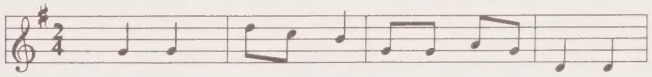
In order to feel the beat in this song, children can walk, hop, jump, swing, march, clap, patsch (slap hands on thighs), snap fingers, stamp feet, or tap their desks, heads, or shoulders to the beat. To get the most benefit, they should repeat one of these activities a number of times before proceeding to the next.

After doing a number of these activities, combinations of movements can be introduced, sometimes with a child leading the class. Such combinations could include: patsch, clap, patsch, clap; or stamp, patsch, clap, snap.

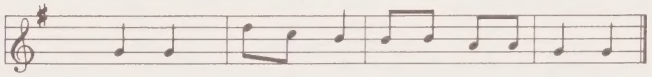
Other songs that are suitable for *beat* activities are: "Henry Hunter" (*This Is Music 1*, p. 31); "Howdy Do" (reproduced below); "If You're Happy" (*This Is Music 1*, p.16); "Pick a Bale of Cotton" (*Songtime 4*, p.117); "Sambalele" (*Songs for Today 6*, p. 65); "See Mr. Banjo" (*Songtime 4*, p. 5); "Sur le pont" (*Basic Goals in Music 2*, p. 15); "Walk to School" (reproduced below). Another source of interesting and rhythmic songs is *Rain Falling Sun Shining* (see Bibliography).

Here is a good song for this kind of activity:

Walk to School



Walk, walk, walk to school, walk to school to - geth -er,



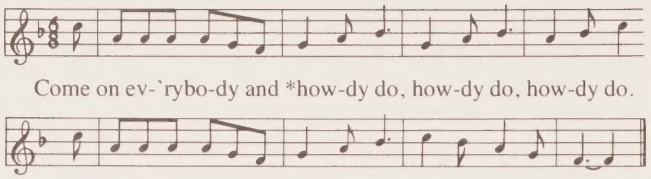
Walk, walk, walk to school, walk to school to - geth -er.
in all kinds of wea - ther.

In subsequent verses, the children might suggest and do an activity such as "jump" or "sway", always being careful to keep a steady beat. Later, they might clap or walk the rhythm pattern. These actions can subsequently be combined: for example, walk the beat and clap the rhythm pattern.

The words in the last bar may be changed as the weather becomes rainy, icy, or stormy. The tempo (speed) can also be varied from verse to verse.

The following can be an action song. Two or three instruments may be added to create a rhythmic accompaniment.

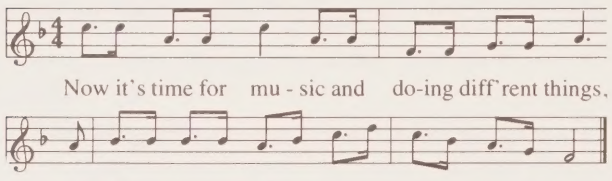
Howdy Do!



*Clap your hands, stamp your feet, whirl around, etc.

The following song is a mirror game in which the leader – teacher or child – performs various activities such as clapping, tapping, or bending to the beat, and others in the class imitate the actions. Again, the beat must be steady!

Time for Music



Familiar nursery rhymes and poems, such as "Peas Porridge Hot", "Hickory Dickory Dock", and "One, Two, Buckle My Shoe", can be spoken in unison as the children create their own actions.

In another activity the children sit quietly on the floor, close their eyes, and listen for their heartbeat or pulse. When they begin to feel it, they tap their fingers in time to it. Later, they stand and move to their own beat to help them become aware of the fact that tempos can vary.

Tempo and dynamics (loud and soft) affect mood. To illustrate this, the teacher beats the drum while the children move to the beat – fast and slow, loud and soft. The children will sense the changes and move accordingly.

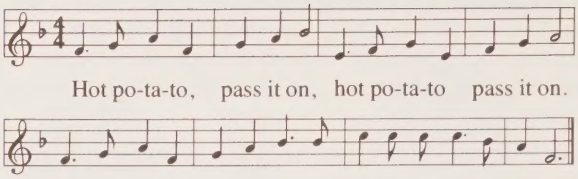
Recordings. Different recordings can be used to stimulate a variety of responses on sound-making objects to the beat and dynamics of music. Other responses might include passing a ball, a bean bag, or stick; bouncing and catching a ball; or turning a skipping rope *on the beat*.

Chalk walk. As children sing or listen to a piece of music that has a well-marked rhythm, several of them go to the chalkboard and make a series of chalk strokes as they hear and feel the beat. These chalk strokes might look like this:

These are the stems of quarter notes; later, the heads may be added.

Hot potato. Children stand or sit in a circle; one has a ball, a bean bag, a stick, or a potato. As they sing the following song, the children pass the "potato" rhythmically from one to another around the circle. The one holding it on the last note of the song is "out" and goes to the centre of the circle. There, he/she claps the rhythm or plays it on a drum or tambourine. When several are "out", a new circle may be formed.

Hot Potato

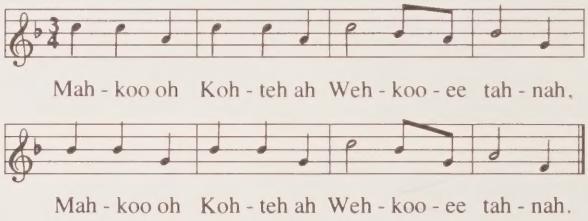


Related listening. The third movement of *The Children's Symphony* by Macdonald (*Adventures in Music II*, RCA Victor) provides opportunities to discover the beat. Children will recognize many of the tunes in this composition. Another composition suitable for this purpose is "Teddy Bear March" by Bratton (*The Small Player*, Bowmar).

Lummi stick game. Children kneel in a circle on the floor. A lummi stick (a broomstick, preferably painted a bright colour and cut to a length of 30 to 35 cm) is placed in front of each child. On the first beat of "Hot Potato", each child grasps the stick; then, on the second beat, he/she puts it in front of the child to the right. By now, there will be a new stick in front of each child. The children continue to pick up and pass the sticks throughout the song. This activity should start slowly, with the speed increasing as the children are able to keep up with it.

As the children sing the following song, they will discover new ways of using their lummi sticks. They might tap the sticks on the floor, tap the sticks together, tap their partners' sticks, flip the sticks over, or exchange sticks with their partners by throwing them to the left or to the right.

Maori Chant



As the children's rhythmic awareness and dexterity increase, they can combine various activities as they sing or listen to music in either $\frac{3}{4}$ or $\frac{4}{4}$ time. While exploring the various uses of the lummi sticks, children will discover and internalize a feeling for beat, rhythm, accent, phrase, tempo, dynamics, form, and texture.

Radio game. The children pretend to be radios singing a familiar song. On a sign from the teacher, they are "turned off" and stop singing, but the tune must continue "at the station" (in their heads). On another signal they are turned back "on" and begin singing again. Everyone should be at the same place in the song. This takes practice. At first, the teacher turns the children "on" and "off" at the end of a phrase; finally, the children sing only the first and last word of the song. (It may be necessary to allow children to tap the beat during silent phrases at first. They can progress to an inaudible beat and finally to just feeling the beat).

Accent the off-beat. This can be done using "Skip to My Lou" (*Songtime 4*, p. 90). The children can throw away (feel) the first beat and clap the second beat, or they can stamp the first beat and clap the second, and so on.

Concentration rhythm game. Any well-known song will provide the basis for this game. Standing in a circle, the children:

— sing the song while walking to the beat;

— clap the rhythm pattern;

— show the metre by stepping hard on the accented beat (bend knee);

— turn the phrases by changing direction in the circle.

These actions may be combined so that children will do them all simultaneously. Suitable songs for this game include ''Frère Jacques''; ''Dere's a Little Wheel'' (*Music for Young Canada 4*, p.14); ''Jack Was Every Inch a Sailor'' (*Songtime 6*, p. 56); ''Over the Meadows'' (*Sailors and Sunshine*, p. 36); or ''Pass One Window, Tideo'' (Traditional).

Students enjoy such challenging rhythmic activities as those presented in the following two poems. The sequence of the activity would be:

— Chant each poem using the rhythm pattern indicated.

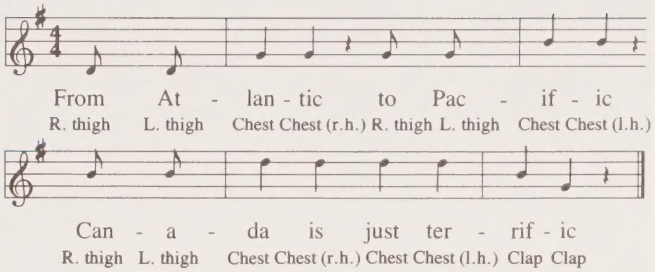
— Chant each poem as a round.

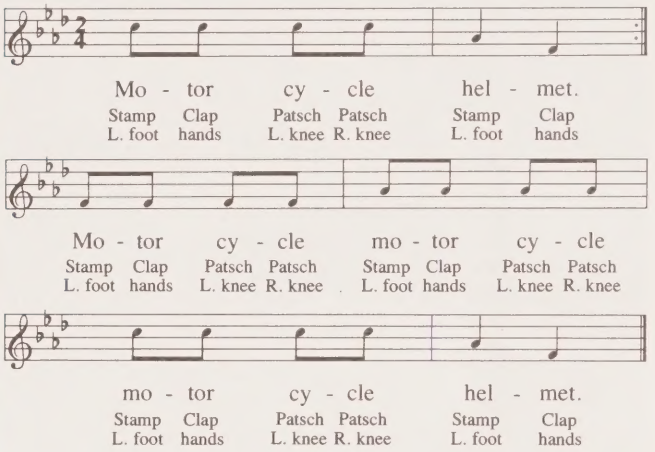
— Perform the actions (a) with a chant, (b) without the chant, (c) as a round.

— Create a suitable melody for each poem (see the suggestions below).

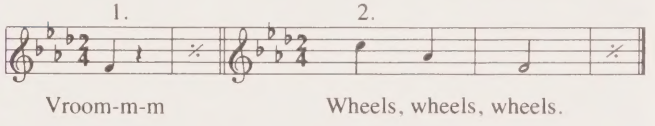
— Sing the poems as rounds (with and/or without actions).

Canada



Motorcycles

Mo - tor cy - cle hel - met.
Stamp Clap Patsch Patsch Stamp Clap
L. foot hands L. knee R. knee L. foot hands
Mo - tor cy - cle mo - tor cy - cle
Stamp Clap Patsch Patsch Stamp Clap Patsch Patsch
L. foot hands L. knee R. knee L. foot hands L. knee R. knee
mo - tor cy - cle hel - met.
Stamp Clap Patsch Patsch Stamp Clap
L. foot hands L. knee R. knee L. foot hands

Ostinato. An ostinato is a melodic or rhythmic pattern that is continued throughout a song. These patterns may *precede* the song to create an introduction or *follow* it to create a coda (ending). The following ostinati can be used with ''Motorcycles'' as an introduction, an ostinato, and a coda:



Create more ostinati of your own!

''Hockey Blues''. In the following poem, the children can:

– chant the poem, accenting the beat strongly;

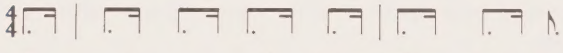
– slap their knees on the first and third beats and snap their fingers on the second and fourth beats as they chant;

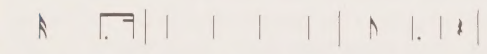
– add an instrumental accompaniment as they chant: on beat one, the drum; on beat two, the tambourine; on beat three, the claves; on beat four, the finger cymbals;

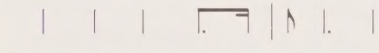
– accompany the chant with the drum alone by accenting the first beat strongly and the other three beats more lightly or by accenting each beat in turn;

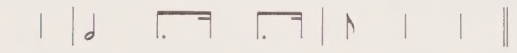
– improvise a melody for the poem.

Hockey Blues







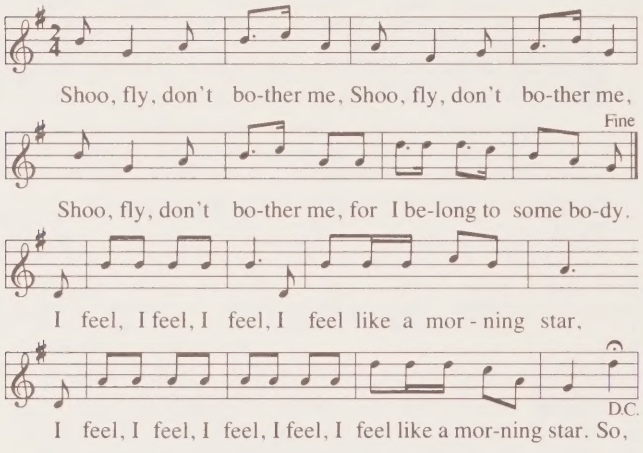


Metre

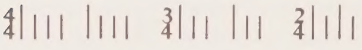
Through the above activities, children will become aware not only of the regularity of beats but also of the fact that some beats are stronger than others. It is here that the concept of metre – the grouping of beats in two's, three's, or four's – is introduced.

Children might *walk the beat* of familiar songs or well-marked verses (see Mary Helen Richards, *Threshold to Music*, p. 11). They might stamp harder or bend their knees on the strong beat. Using sticks or a drum, they might play the accented beat and feel the other beats without playing them. For example, in "Skip to My Lou" the children can step hard on "flies" and in "Shoo Fly" they can step hard on "shoo".

Shoo Fly


Shoo, fly, don't bo-ther me, Shoo, fly, don't bo-ther me,
Fine
Shoo, fly, don't bo-ther me, for I be-long to some bo-dy.
I feel, I feel, I feel, I feel like a mor-ning star,
D.C.
I feel, I feel, I feel, I feel, I feel like a mor-ning star. So,

Another good activity is *chalk-walking* the beats on the chalkboard, making the strong accent larger as follows:



This activity enables the children to see that the beats are in "packages" of two, three, or four, depending upon the music. Children can feel the accented beat on one part of the body and the weaker beats on another part. For example, in $\frac{3}{4}$ time, they can slap their thighs on the accented beat and clap their hands on the two weaker beats. They can also "walk" the beat and notice which foot marks the strong accent. In $\frac{2}{4}$ and $\frac{4}{4}$ time, the same foot always marks the accent. In $\frac{3}{4}$ time, alternate feet mark the accent.

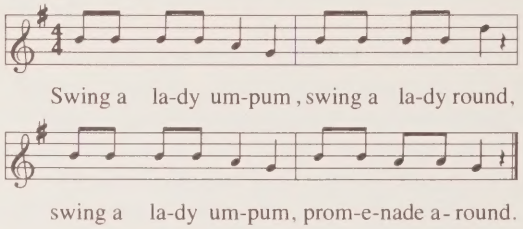
Children should listen and discover the metre and the accent in the following selections from *The Small Dancer* (Bowmar): "The Army Goes Rolling Along" ($\frac{4}{4}$), "Clocks" ($\frac{2}{4}$), "Indian Dance" ($\frac{4}{4}$), and "Hukliau" ($\frac{4}{4}$). When children listen to the folk dance "Tinikling" (EPA 4126 RCA) they can feel the metre in three's, and they can express it by hitting bamboo poles together or on the ground. At this point, they can learn traditional dances and create their own dances to other types of music with various metres.

In some songs or poems the metre changes. Children can discover the change and the reason for it in the following songs: "There Was a Naughty Boy" (*Songtime 4*, p. 56); "I Rode a Big Horse" (*Songs for Today 5*, p. 52); "Abram Brown the Sailor" (*Songs for Today 5*, p. 23); "The Month of May" (*Songs for Today 5*, p. 6); "Little Birch Tree" (*Music for Young Canada 5*, p. 46); "In the Plaza" (*Sailors and Sunshine*, p. 97).

Rhythm Pattern

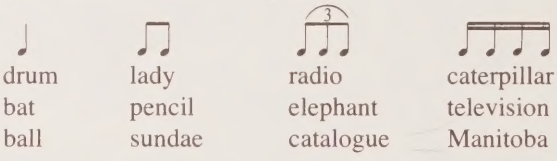
Rhythm pattern is the organization of long and short sounds in music. In a song, the rhythm pattern is determined by the words of the song. A familiar and simple song such as the following may be chosen to introduce the concept:

Swing a Lady



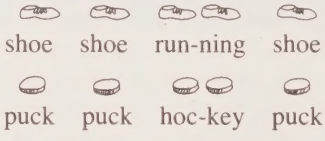
The children can clap their hands on every syllable and then transfer the rhythm pattern to other parts of the body – feet, hips, knees, shoulders, and head. They can sing and clap at first and then, keeping the melody in their heads, they can just clap or stamp the rhythm pattern.

Mystery tunes. In this activity the teacher claps the rhythm pattern of a well-known song for the children to identify. With practice, the children can clap a song for the rest of the class to identify. The children can also clap their own names, identifying similar and dissimilar patterns. For example:

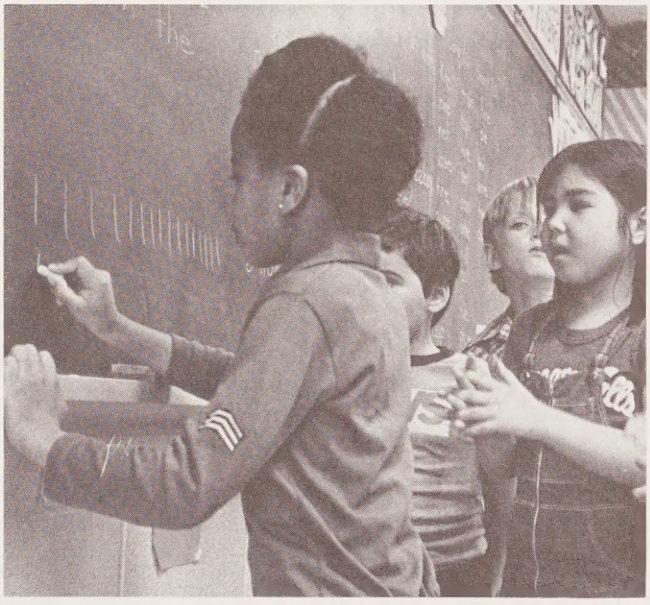
Learning notation. After practice with many audible rhythms, children can experience the visual rhythms, starting with speech and pictures. They can compile lists of words that fit different rhythm patterns and display them in the classroom. For example:

They can feel the rhythm patterns while they chant the words by clapping, tapping, walking, patsching, and so on.

The children might make a list of words and phrases for which they then write the appropriate rhythm patterns. For example:

The children can also use the patterns to read pictures rhythmically. For example:



Math
Science
Writing
Library
Art
May
Sun Mon Tues Wed Thurs Fri



Body rhythms. Children enjoy bringing their songs to life by creating the rhythm patterns of each phrase with their bodies. They can *discover* how many pupils are needed to form each phrase (one child for a quarter note, two children with inside arms joined for an eighth note). For example:

Rain rain go a - way

An entire song can be illustrated by using children's body rhythms for each phrase of the song. As each phrase is sung, the pupils forming that phrase walk forward on the beat and stop at the end of their phrase. Each of the others follow in turn. Thus, they see the rhythm patterns, the form of the song, and similar and contrasting phrases. For example:

Swing - a - lady.

Line 1

Line 2

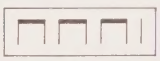
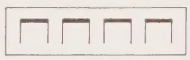
Line 3

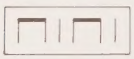
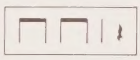
Line 4

Rests can be illustrated by having pupils stand in an angular position or in any way that they think would represent a rest.

Chalk walk. In this activity students clap a rhythm and write it on the chalkboard *rhythmically* (the chalk echoes the pattern heard). The teacher should demonstrate this first so that the children know what is expected.

Scrambled songs. In this activity the teacher puts the rhythm pattern of a well-known song on cards (in phrases). The pupils must put the cards in the correct order for the song. This can be done with such songs as ''Mary Had a Little Lamb''.

1.  3. 

2.  4. 

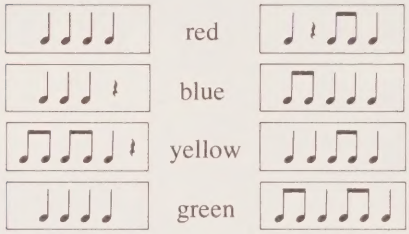
Clapping game. In this activity, the teacher claps a rhythm pattern. The class echoes it three or four times as one child, to whom the teacher gives the chalk, writes the pattern on the board. In a period of five minutes, several rhythm patterns will be reviewed.

Train game. This is an activity designed to help children in the early Primary grades to recognize the written symbols of various rhythm patterns and their sequence in a song. This game may be used after the children have had varied aural and written experiences with rhythm patterns involving ta, ti-ti, and the quarter rest.

The teacher should prepare the following materials:

– a train engine and four cardboard cars each about 10 cm long;

– eight cards of the same size – two red, two yellow, two green, two blue – to be placed on the cars;

– four of the cards – one of each colour – will contain the patterns of the four phrases of the song. The remaining four will contain patterns familiar to the children but not contained in the song. The train is set up as shown below. The cards are placed at random in pairs by colour at the front of the room in full view of all the children.

The teacher gives the children the following instructions:

1. Look at the little red engine with four cars behind it.
2. Now look at the cards. Can you find the red card that says ''ta ta ta ta''? Find it and put it on the first car of the train, the one right behind the engine.
3. Can you find a yellow card that says ''ti-ti ti-ti ta sh''? Put it on the second car of the train.
4. Can you find a green card that says ''ta ta ta ta''? Put it on the third car of the train.
5. Find a blue card that says ''ta ta ta sh'' and put it on the last car.
6. Listen and watch while I (the teacher) say them all, one after the other.

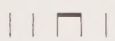
7. Now, as I point, you (children) read the cards out loud. Ready begin:
''Ta ta ta ta ti-ti ti-ti ta sh ta ta ta ta ta ta sh''.

8. Let's clap it all together this time, and we'll see who knows what song it is from (''Baa, Baa, Black Sheep'').

9. Now we will sing it all together. (In this game the instructions can be recorded on tape, and one or two children can play it together.)

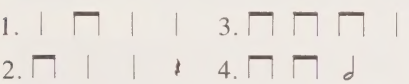
Echo clapping. In this activity the teacher claps a rhythm pattern and the class echoes it. The metre should be varied. Vary the difficulty to suit the ability of the class.

Teacher claps:



Children echo:

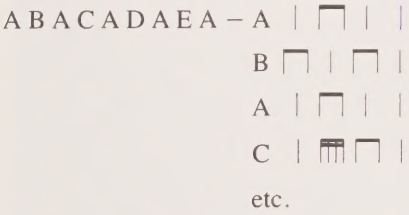
Memory clap. In this activity the teacher places a four-phase rhythm pattern on the chalkboard. For example:



The class claps the entire rhythm (four lines) and memorizes the first line, which is then erased. This is repeated: all four lines are clapped, and line two is memorized and then erased. The same sequence is used for lines three and four. The activity can be varied by the introduction of more difficult material, if suitable, and by memorizing and erasing lines at random instead of in order.

Rhythm rounds. Rounds can be performed with each group having its own sound: that is, the children can tap a pencil, snap their fingers, stamp their feet, or use percussion instruments. Some pupils might write a rhythm round of their own.

Rhythm rondo. In this activity the entire class claps a given rhythm pattern – (A) below. The first pupil improvises a different rhythm pattern in answer (B). The class claps its pattern again (A). The second pupil improvises a new rhythm pattern in answer (C). This sequence may be continued as long as desired, always ending with A. For example:



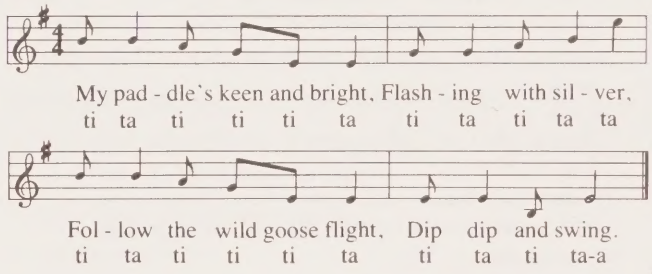
Rhythm ostinati (a continuing pattern throughout a piece of music). A rhythm pattern should be chosen from a song and played as an ostinato throughout. This pattern can also be used as an introduction and coda. For example:

Heigh, ho, anybody home

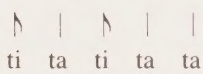
Drum conversations. In this activity the children play (on drums, etc.) sound dialogues using rhythm patterns that they have learned or created.

Other rhythm patterns. As the children become proficient with the patterns previously mentioned, increasingly difficult rhythm patterns may be added. Songs that the children know are preferable if they include the desired rhythm pattern. For example:

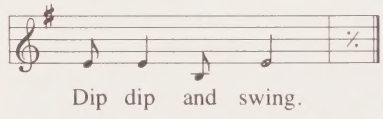
My Paddle


My pad - dle's keen and bright, Flash - ing with sil - ver,
ti ta ti ti ti ta ti ta ti ta ta
Fol - low the wild goose flight, Dip dip and swing.
ti ta ti ti ti ta ti ta ti ta-a

The children use the time names of notes (e.g., ti ta ti ti-ti ta, etc.), singing the tune while clapping the rhythm pattern. Drums may form a rhythmic ostinato throughout the song. The following may be used for the ostinato:



Two groups might clap the song as a round, and one group might sing it as an ostinato:

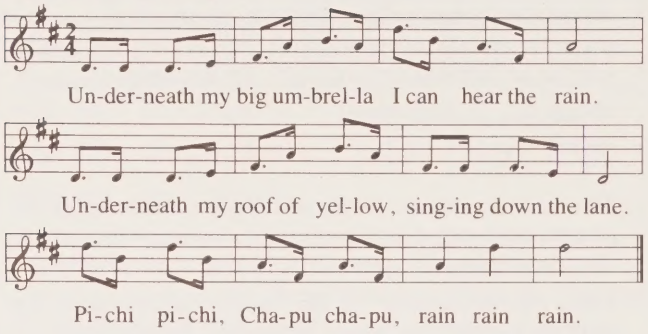


Other songs using this rhythm (♪♩ ♪♩ ♩) include the following: ''In Bahia Town'' (*Songtime 5*, p. 53); ''Tinga-Layo'' (*Sailors and Sunshine*, p. 32); ''Donkey Small'' (*Songtime 6*, p. 110); ''New Day Is Dawning'' (*Songtime 5*, p. 16); ''Canoe Song'' (*Music for Young Canada 4*, p. 13); ''Kristina'' (*Songs for Today 5*, p. 18); ''Little David'' (*Songtime 6*, p. 30).

The dotted quarter note followed by the eighth note (♩.♪) is a rhythmic idiom found in songs such as ''O Canada'', ''God Save the Queen'', and the following: ''All the Happy Children'' (*Music for Young Canada 4*, p. 56); ''The Fishing Boats'' (*Music for Young Canada 6*, p. 54); ''Deck the Halls'' (*Songtime 5*, p. 42); ''Come Ye Thankful People Come'' (*Music for Young Canada 6*, p. 86).

The dotted eighth note followed by the sixteenth note (♪.𝅘𝅥𝅯) is the familiar skipping pattern. It is found in songs such as the following: ''Brother Come and Dance With Me'' (*Songtime 3*, p. 81); ''O Christmas Tree'' (*Songtime 4*, p. 47); ''The Broon Coo'' (*Basic Goals in Music 2*, p. 40); ''Shell Out'' (*Songtime 5*, p. 22); ''Do Your Ears Hang Low?'' (*Basic Goals in Music 2*, p. 106); ''Japanese Rain Song'' (reproduced below); ''Click! Go the Shears'' (*Sailors and Sunshine*, p. 94); ''C-c-c-c-cold'' (*Songtime 4*, p. 65).

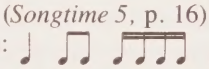
Japanese Rain Song


Un-der-neath my big um-brel-la I can hear the rain.
Un-der-neath my roof of yel-low, sing-ing down the lane.
Pi-chi pi-chi, Cha-pu cha-pu, rain rain rain.

Additional songs illustrating other common rhythm patterns are listed below:

"Drill Ye Tarriers" (*Songtime 5*, p. 58);
"C-c-c-c-cold" (*Songtime 4*, p. 65);
"Galway Piper" (*Sailors and Sunshine*, p. 15);

"Skip to My Lou" (*Songtime 4*, p. 90);
"The Nightingale" (*Sailors and Sunshine*, p. 106);
"Camptown Races" (*Songtime 5*, p. 101);
"Ah! Si mon moine voulait danser" (*Whales and Nightingales*, p. 52).

"Kookaburra" (*Songtime 5*, p. 16) contains the following rhythm patterns: 

Children can try singing one verse of the song to the time names, as follows:

Ti-di-ti-di ti ti-di ti ti ti ti

Ti-di-ti-di ti ti-di ti ti ti ti

Ta ti-di-ti-di ta ti-di-ti-di ti ti ti ti ta - a.

Phrase

Children can understand that a phrase is part of a musical sentence. Unity is achieved by the repetition of phrases, variety by contrasting phrases. Children can discover and feel phrases through a variety of activities, with such teacher instructions as:

– Join hands in a circle. Saying the words of "I'm a Little Chestnut", walk to the centre of the circle on the first phrase. Walk back on the second. Walk four steps to the right on the third phrase and four steps to the left on the fourth.

I'm a little chestnut, short and fat,
Here is my front and here is my back.
Dig a little hole and hide me away;
I'll be a chestnut tree some day.

– Still in the circle, walk left two steps and right two steps on alternate phrases; turn the circle inside out when the phrase changes (that is, face outwards).

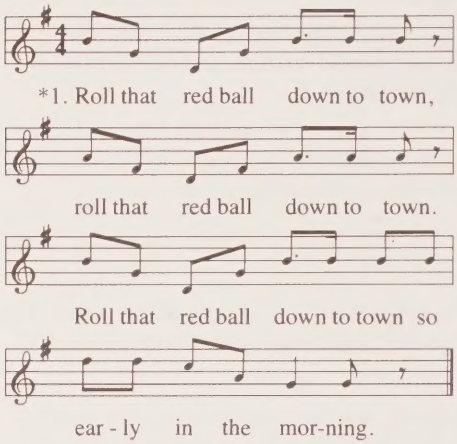
– Put the beat in a different part of the body for each phrase: that is, phrase 1: patsch; 2: clap; 3: snap; 4: stamp.

– Improvise a melody for the poem, or sing it to the tune of "I'm a Little Teapot".

In the first verse of the following song, the children sit on the floor in pairs, each set of partners being about 2 m apart. The ball is rolled from one partner to the other on the first phrase, back on the second, and so on to the end of the verse.

In the second verse, the children may work individually or in pairs. Here, they bounce the ball at the beginning of each phrase. In the third verse, the ball is thrown from one partner to the other at the beginning of each phrase. The catcher holds the ball until the next phrase begins.

Roll That Red Ball



*2. Bounce *3. Throw.

Other songs that can be used in the same way are "Frère Jacques" and "I'se the B'y", both of which are to be found in several song books.

The following actions might accompany "Over the Sea":

– On the first phrase, the children join hands in a circle and walk to the left.

– On the second phrase, they walk to the right.

– On "going over", their hands shape an arc over their heads.

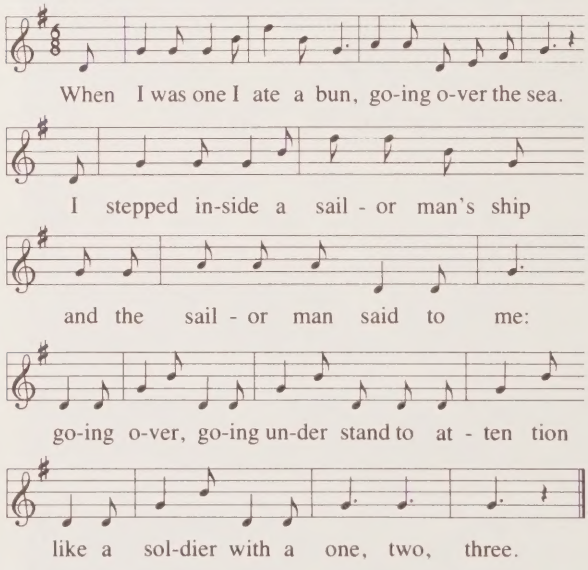
– On "going under", their hands dip to make an arc.

– On "stand to attention", they stand erect and salute.

– On "like a soldier", they stand erect.

– On "with a one, two, three", they stamp their feet.

Over the Sea


When I was one I ate a bun, go-ing o-ver the sea.
I stepped in-side a sail - or man's ship
and the sail - or man said to me:
go-ing o-ver, go-ing un-der stand to at - ten tion
like a sol-dier with a one, two, three.

Scarves. Children can create beautiful dances by moving colourful silk scarves in various ways, changing the movements with the phrases. Here are some good scarf movements:

– Hold the scarf over the head and wave it back and forth.

– Move the scarf from a high position to a low one or from a low position to a high one.

– Wave the scarf in the air.

– Describe an arc with the scarf.

– Move to the music holding the scarf first in one hand, then in both hands.

A dramatic effect can be achieved by sewing nine or sixteen scarves together to make a parachute. Children can hold the parachute and move it:

– up and down;

– in waves (by moving the edges gently);

– at the level of their chins, chests, waists, knees, or ankles.

Still holding the parachute, the children might:

– circle left and right;

– walk, run, hop, gallop, or skip;

– vary their pace of movement;

– swing and sway.

Recordings for body movement activities include:

''Pavanne of the Sleeping Beauty'' (slow) from *Fairy Tales in Music* (Bowmar 57); ''Badinerie'' from *Suite for Strings* by Corelli (fast), from *Concert Matinée* (Bowmar 63); and ''The Ball'' by Bizet (contrasts in loud and soft), from *Adventures in Music 1*.

The following records, available from Can-Ed Media Ltd., 185 Spadina Ave., Suite 1, Toronto, Ontario M5T 2C6, might also be helpful: *Chute the Works* (KEA 9095), *Parachute Activities with Folk Dance Music* (KEA 9090), *Rhythmic Parachute Play* (KEA 6020).

Folk dances are an excellent means of reinforcing music concepts. The children can create some dances of their own and discover what aspects of music were involved: that is, beat, metre (accent), rhythm pattern, phrase, form, tempo and mood, repetition and contrast, shape.

Form

The teacher sings a familiar song, and the children discover which phrases are the same and which are different. They might identify each phrase by a letter and show their recognition of the phrases by: (a) playing each phrase on a different rhythm instrument; or (b) doing a different rhythmic movement for each phrase.

A suitable song for this activity is "Night Magic" (*Songtime 4*, p. 2).

See the chill white moonlight shining on the tree,	A
Hear the leaves of silver sounding in the breeze.	A
All the stars are floating, glowing in their bow'r,	B
As the sky above me opens like a flow'r.	A

The children might also draw the shape of the melody. Thus, "Row, Row, Row, Your Boat" might appear like this:

Row, row, row your boat,

Gently down the stream.

Merrily, merrily, merrily, merrily,

Life is but a dream.

Related listening. The following recordings illustrate various musical forms:

– "Sarabande" from *Suite for Strings* by Corelli (binary, introduction, AABA, and coda), from *Adventures in Music 6*, vol. 2;

– "Traumerei" from *Scenes from Childhood* by Schumann (ternary, AABA), from *Adventures in Music 6*, vol. 2;

– "Hoe Down" from *Rodeo Ballet Suite* by Copland (ABA), from *Adventures in Music 5*, vol. 2;

– "March of the Dwarfs" by Greig (ABA), from *Nature and Make Believe* (Bowmar);

– "Viennese Musical Clock" by Kodaly (Rondo), from *Adventures in Music 2*;

– "Waltz on Ice" by Prokofiev (Rondo), from *Adventures in Music 3*, vol. 2.

Melody

By singing many songs of various types, children will become aware of the shape of melodies – their upward and downward movement. By moving scarves or their arms up and down with the melody, children will notice that some melodies move largely by step – as from *doh* to *ray* – and are, therefore, rather smooth-flowing. An example is "Sleepy Song" (reproduced below). Others move largely by skip – as from *soh* to *doh* – and sound rather jagged. An example is "Wake Up" (reproduced below).

To achieve a feeling of unity within a song, phrases or parts of phrases are often repeated exactly. Note the repetition that occurs in "Wake Up" and "Three Children" (reproduced below). Sometimes, however, the phrase is repeated either higher or lower than its original pitch. This can be discovered both aurally and visually in "Dona Nobis Pacem" (see page 20).

Most of the songs that the children will sing are based on a major scale (*doh* to *doh*^{1}); some, however, are based on a minor scale (*lah* to *lah*^{1}), such as " 'Twas in the Moon of Wintertime" (*Songtime 4*, p. 36). Still others are based on a pentatonic scale (*doh ray me soh lah*), such as "Japanese Rain Song" (reproduced above) and "Good-bye Old Paint" (reproduced below).

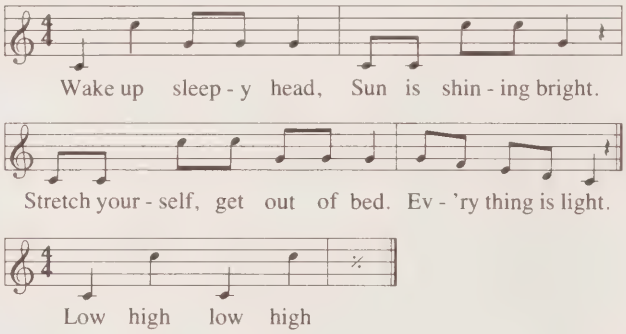
Some children have difficulty in differentiating between high pitch and low pitch, often confusing them with loud and soft. The teacher can clarify this by using the words "high" and "low" to correspond to the tones of the voice. The children can try to imitate this. Pictures may be used to show high and low: for example, a step-ladder with a mouse on the top and a big dog at the bottom. Children may make the high sound of the mouse and the low bark of the dog. Children can also have high-low conversations, such as between a father bear and a baby bear. A picture of a baby bear can be placed at the top of a flannel board and a picture of a father bear at the bottom. High pitch can also be illustrated by a poodle or a song bird, low pitch by a St. Bernard or a duck.

The children might explore the instruments in the classroom and discover the highest and lowest sounds on each (xylophone, glockenspiel, autoharp, piano). They might also examine the strings of an opened piano.

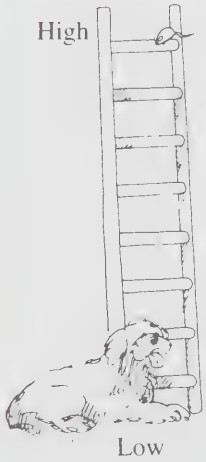
Teaching songs that contain an octave skip (such as "Wake Up" below) will help the children discover where the "low-high" skip is. They can indicate their understanding of it by lowering or raising their arms to correspond to the fluctuations of the melody.

The teacher might set up a glockenspiel or xylophone with an octave skip only (low C and high C) and let the children take turns playing it when these notes occur in the song.

Wake Up



Many new verses about things in the classroom or outside can be added to this song. For example, the song might incorporate children's names, pets' names, objects in the housekeeping centre or dolls, the sun, the stars, buildings, or people. Pupils can be asked to "Wake everything up in the morning!"


High
Low

Doh¹ d¹
Te t
Lah l
Soh s
Fah f
Me m
Ray r
Doh d

Here are some other activities to reinforce learning about high and low:

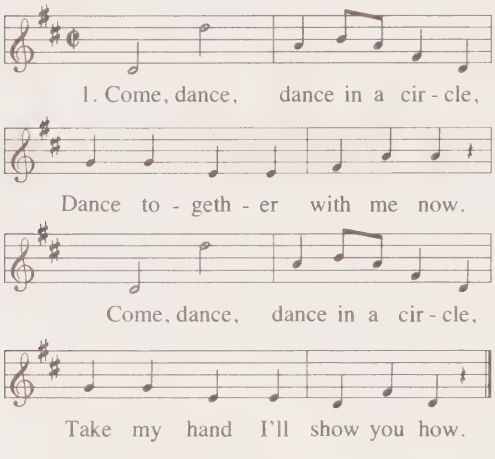
– Find, and make a list of, all the high sounds and all the low sounds in your classroom.

– Make a high-low sound story, illustrating it by sticking bits of torn, coloured paper on a piece of construction paper.

– Just for fun, have a "singing morning" from, say, 9:00 until 9:30 when all questions and answers in every subject area will be sung. Make use of high and low voices improvised on the spot.

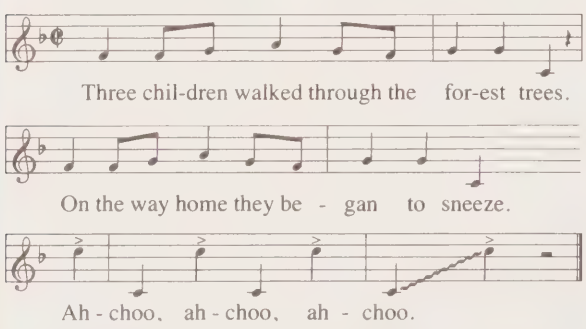
– Have the children sing the songs below with one or more of them playing the octave skips on a glockenspiel or xylophone. Dramatize the song as well. Add many new verses about things in the classroom and things outside of the classroom such as the sun, the stars, buildings, and people.

Come, Dance



2. walk 3. jump 4. skate

Three Children



Additional songs with octave skips include: "The Tailor and the Mouse" (*Songtime 3,* p. 33); and "Toviska" (*Songs for Today 5,* p. 18).

Soh-Me Interval

The *soh-me* interval occurs naturally in children's chants. Here are some activities that reinforce a feeling for it:

– Begin by doing simple calls to *soh-me* which the children can echo. Roll call in the morning is a good time. *Do this often.*

(T) Where's John? (A) I'm here.
s m s m

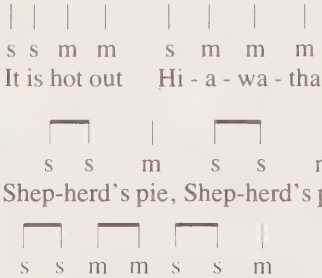
– Put the pupils' names on a flannel board in high-low position using cutout shapes.

John - ny Mar - i - lyn
s m s s m

High low high high low

– As the children become familiar with the interval, add hand signs for *soh-me* while singing the interval. (This gives a visual aid to the aural concept and later can be used to develop inner hearing.)

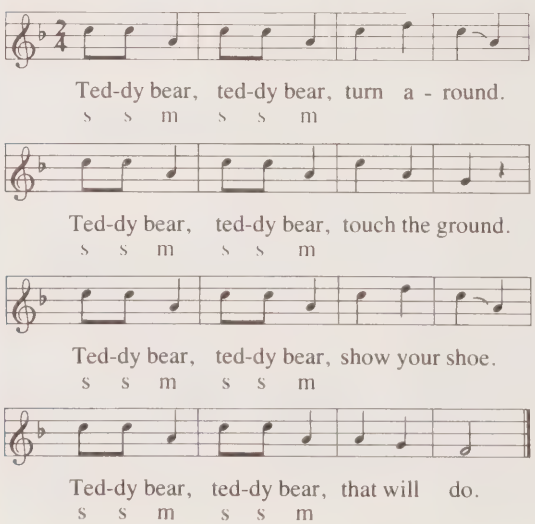
– Accompany various chants using the *soh-me* pattern with hand signs.



– When the children are *very* familiar with the interval, choose a song containing the *soh-me* pattern in an obvious place and let the children discover it in the song.

– Substitute the *soh* and *me* syllables for the words.

– Sing this song and the *soh-me* patterns with both syllables and hand signs. Accompany it with a xylophone or glockenspiel every time it occurs. Add a *soh-me* ostinato to accompany the song.

Teddy Bear

Ted-dy bear, ted-dy bear, turn a - round.
s s m s s m
Ted-dy bear, ted-dy bear, touch the ground.
s s m s s m
Ted-dy bear, ted-dy bear, show your shoe.
s s m s s m
Ted-dy bear, ted-dy bear, that will do.
s s m s s m

Music centre. Leave a xylophone or a glockenspiel at a music centre with only the G and E keys on it, and let the children create their own melodies using this interval.

Two-line staff. Place a two-line staff on a flannel board or chalkboard. Place *soh* on the top line and let the children discover *me* on the bottom line.

– Let the children place their names on the staff (as they did in the high-low position before);

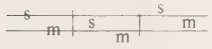
John - ny Mar - i - lyn

– Make up short tunes using the *soh-me* pattern and let the children place them on the two-line staff *(s m s; s s s m;* and *m m s s).*

– Put various patterns on a two-line staff on cards. Sing one of them to "loo" and let the children identify it from the cards.

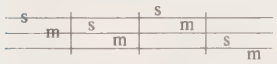
Hopscotch. Using masking tape, place a two-line staff on the floor. Mark *soh.* One child sings a *soh-me* tune (or plays it on an instrument), and a second child *hops* it on the staff.

Moveable soh. Place *soh* in different positions on a two-line staff and let the pupils add *me.*



Other familiar songs using the *soh-me* pattern include "This Old Man" (s – m – s) *(Singing on Our Way 1,* p. 7), and "Bluebird Through My Window" *(Singing on Our Way 1,* p. 34).

Three-line staff. Put *soh* in different positions and let the children add *me.*



A third line may also be added to the hopscotch game with a moveable *soh.*

At the music centre, have cards with *soh-me* tunes on them. The children can sing and/or play the tunes. They may also create their own melodies.

Adding syllables. Soh-lah-soh-me also occurs frequently in children's chants. Add the syllable *lah* by using the same procedures as with the *soh-me* pattern:

– Echo phrases using the pattern.

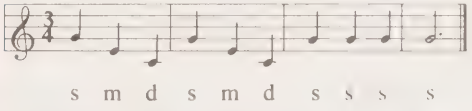
– Echo and add hand signs.

– Substitute a syllable in a well-known song. For example: in "Teddy Bear", the s – l – s – m pattern occurs in "turn around"; and in "Bluebird", it occurs in "through my window".

– Add the "*lah*" key (A) to the instruments.

– Show the relative position of *lah* to *soh* on the staff *(lah* lives upstairs from *soh).*

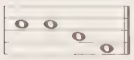
– Create melodies using these three tones (sing or play). For example:



– Add *ray (me-ray-doh)* as in "Three Blind Mice".

– Introduce the five-line staff and the moveable *doh*.

– Play the hopscotch game with the five-line staff. (Show where *doh* is.)

– Play "Bingo". When the teacher sings a simple melody (limit the number of notes at first), the children put the tune on a stencilled five-line staff using plastic chips. (They must know where *doh* is.) It is easy to check the responses, to remove the notes quickly, and to introduce a new tune. For example:

s s m d

Pentatonic Scale

The pentatonic scale has five tones (*doh-ray-me-soh-lah*). The absence of semitone intervals makes harmonizing easy, as there is no dissonance between any combination of notes. The following activities may be used:

– Sing the scale.

– Sing it in contrary motion (one group starts on *doh*, another on *lah*).

– Sing it as a round (second group may start when first group gets to *me*, or to *soh*):

d r m s l s m r

– Conduct two-hand singing using these notes. The teacher uses the left hand to make the sign for *doh* and conducts half of the class (singing *doh*). The right hand is used to conduct the other half of the class by making hand signs for any of the pentatonic scale tones. Later, the sides are reversed.

– Set up xylophones and glockenspiels with the pentatonic scale (C D E G A C). Let the pupils improvise melodies on the instruments (d r m s l d^1). (This may also be used to create an ostinato for any of the above.)

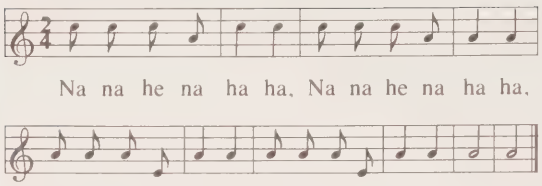
An instant orchestra. In this activity the teacher establishes the beat. One child improvises a melody on the pentatonic scale (two bars of $\frac{4}{4}$). On cue, a second child improvises his/her melody while the first child continues. This continues with a third and fourth child, or as many parts as there are instruments. The orchestra may stop altogether on cue, or the parts may be dropped one by one. This creates a rich fusion of sound without dissonance and gives the children a keen sense of achievement and fulfilment.

Piano. If the keyboard is divided into three sections (high, medium, low), three children can improvise melodies together on the black keys.

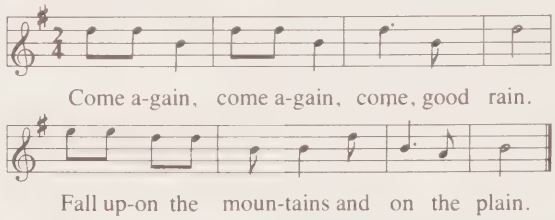
Live piano. A live piano can be made by arranging children (each of whom has a chime bar and mallet) to form a scale. Another child "conducts" a song by pointing to the "notes" to be played. Later, a live piano can be made by using only voices to *sing* the notes. A great deal of concentration and inner-hearing skill is required to *sing* notes.

Pentatonic Songs

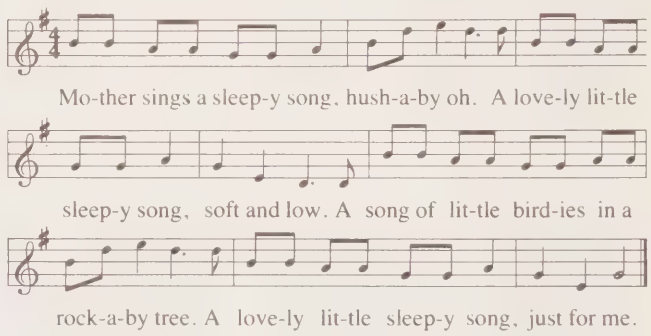
Sunrise Dance



Rain Dance Song


Come a-gain, come a-gain, come, good rain.
Fall up-on the moun-tains and on the plain.
Ostinati 1.
2.
Fall on the moun-tains.
Come good rain.

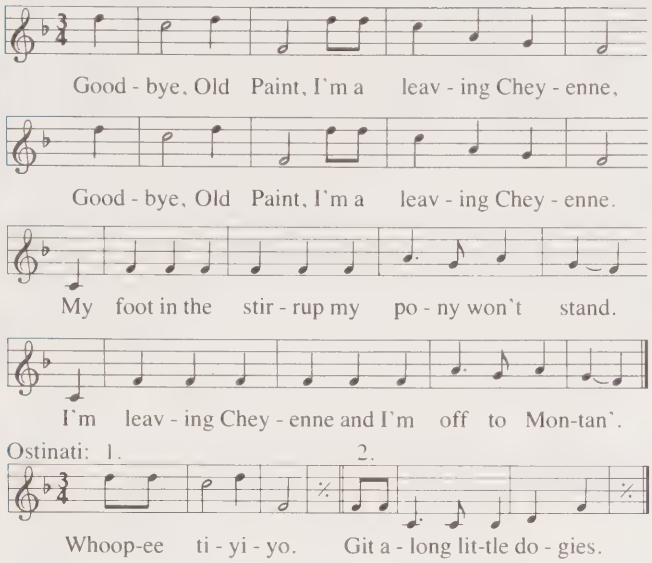
Sleepy Song


Mo-ther sings a sleep-y song, hush-a-by oh. A love-ly lit-tle
sleep-y song, soft and low. A song of lit-tle bird-ies in a
rock-a-by tree. A love-ly lit-tle sleep-y song, just for me.
Ostinati: Glockenspiel
Vocal
Soft and low Hush-a-by-oh

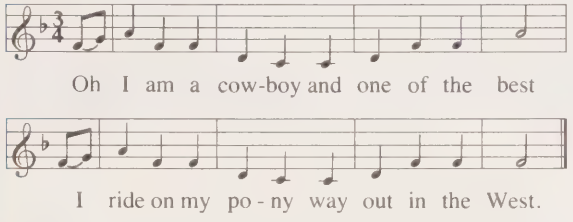
When the children have learned "Rain Dance Song", a music-box effect may be created by removing all of the bars of the glockenspiel except for the notes of the G pentatonic scale – G A B D E. Improvise lightly on these tones. For a coda, add four bars of the vocal and glockenspiel ostinati, gradually fading to a pianissimo.

Other pentatonic songs include the following: "The Moon" (*Songtime 3*, p. 9); "Indian Children" (*Songtime 3*, p. 31); "Pretty Saro" (*Sailors and Sunshine*, p. 53); "Night Herding Song" (*Songtime 4*, p. 55); "Good-Bye Old Paint" (reproduced below); "I Am a Cowboy" (reproduced below).

Good-Bye Old Paint

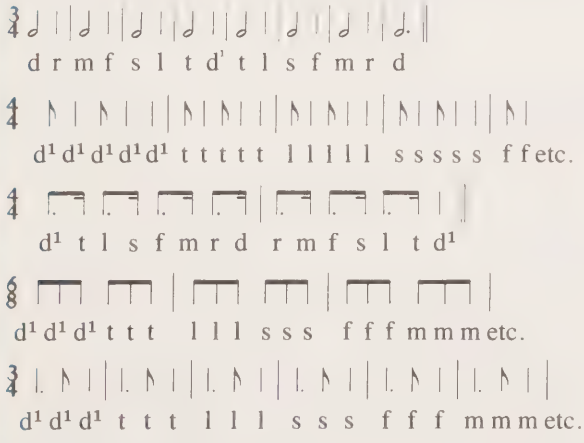

Good - bye, Old Paint, I'm a leav - ing Chey - enne,
Good - bye, Old Paint, I'm a leav - ing Chey - enne.
My foot in the stir - rup my po - ny won't stand.
I'm leav - ing Chey - enne and I'm off to Mon-tan'.
Ostinati: 1. 2.
Whoop-ee ti - yi - yo. Git a - long lit-tle do - gies.

I Am a Cowboy



These two cowboy songs go well together as partner songs, although the second, having only eight bars, must be sung twice to match the first. Children might orchestrate the songs by using the various materials of the songs as ostinati, accompaniment, and coda.

With the addition of *fah,* as in the last line of "Row, Row, Row Your Boat", and *te,* as in "Off in a Rocket" (*Songtime 3,* p. 50), all of the notes of the diatonic major scale are introduced. Children can practise scales by singing them to different rhythm patterns and metres. The scales should be sung in tune!

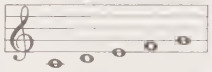

d r m f s l t d' t l s f m r d
d¹ d¹ d¹ d¹ d¹ t t t t t l l l l l s s s s s f f etc.
d¹ t l s f m r d r m f s l t d¹
d¹ d¹ d¹ t t t l l l s s s f f f m m m etc.
d¹ d¹ d¹ t t t l l l s s s f f f m m m etc.

Mystery tunes. In this activity the teacher sings a short melody to "loo". The children repeat it first to "loo", then with the syllable names. The teacher "plays" a familiar tune, using only the hand signs. The children use their inner hearing to identify the tune.

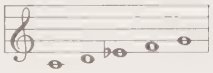
Song writing. Either the entire class or small groups might write their own songs. The teacher's instructions would be: "Write a limerick, a commercial, a cheer for your school, or a poem. Make your piece sixteen beats in length for greatest ease. Write the words, the rhythm pattern, and the melody. Add an instrumental or vocal ostinato with an introduction and a coda. Perform it for your class."

Minor scale

In contrast with the major scale that is based on *doh,* the minor scale begins and ends on *lah.* Although the upper part of the minor scale has more than one configuration, the first notes are always: *lah, te, doh, ray, me.* For example, the scale of C major begins:



The scale of c minor begins:



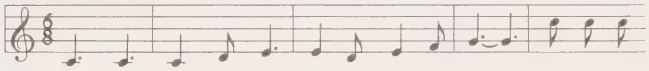
By singing, playing, and listening to only a few pieces of music in the minor mode, students will come to recognize minor music as soon as they hear the third degree of the scale. They will also recognize that just as all music in the major is not happy, neither is all minor music sad or mysterious.

The children can sing one or more songs in the normal minor such as the following: "Hungarian Round" (*Songtime 5,* p. 29); "Farewell" (*Songs for Today 6,* p. 51); "Wraggle Taggle Gypsies" (*Songs for Today 6,* p. 31); "Halloween" (*Songtime 4,* p. 21); "Shell Out" (*Songtime 5,* p. 22); "Poor Tom" (*Songtime 6,* p. 19); "Katyusha" (*Songtime 6,* p. 23).

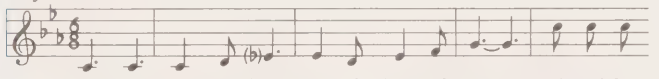
They might gain further insights into minor tonality by singing a well-known song such as "Row, Row, Row Your Boat" first as written and then in a minor key. That is:

Row, Row, Row Your Boat

Key of C Major



Row, Row, Row Your Boat

Key of c minor

The following musical works, found in *Adventures in Music 6,* vol. 1, provide interesting and easily recognizable examples of contrasts through major and minor transitions: L'Arlesienne Suite No. 2 by Bizet; and Spanish Dance No. 1, from "La Vida Breve" by de Falla.

Harmony

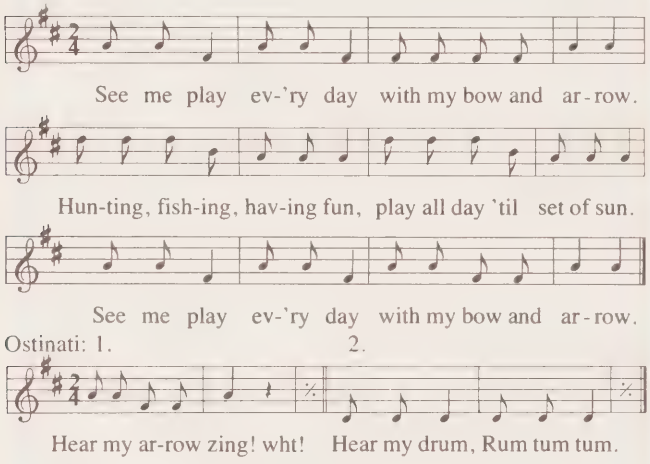
Harmony may be defined as two or more notes that are sung or played simultaneously.

Early Harmony Experiences

Simple melodic ostinati may be used for the Primary grades and more sophisticated patterns for older children.

Children may improvise other chants and Indian dance movements to accompany the following song:

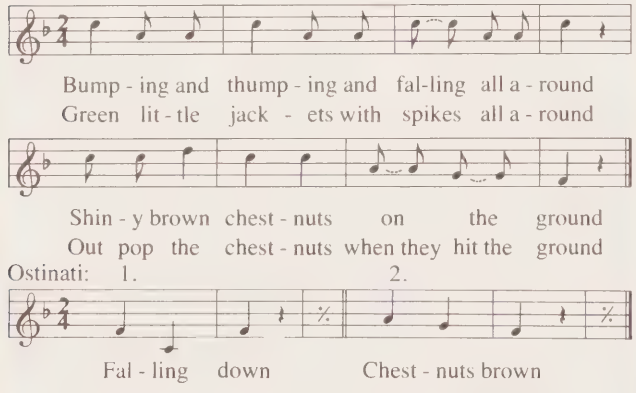
Indian Child


See me play ev-'ry day with my bow and ar-row.
Hun-ting, fish-ing, hav-ing fun, play all day 'til set of sun.
See me play ev-'ry day with my bow and ar-row.
Ostinati: 1. 2.
Hear my ar-row zing! wht! Hear my drum, Rum tum tum.

When the children are studying Canadian Indians, they can discuss the sounds that an Indian child might have heard long ago and compare them to the sounds that Indian children hear today. They might write a story about a day in the life of an Indian child of long ago or they might make a story board (comic-strip style) and a sound story to accompany it. The sounds of a campfire, water, birds and animals, people, and drums might be used.

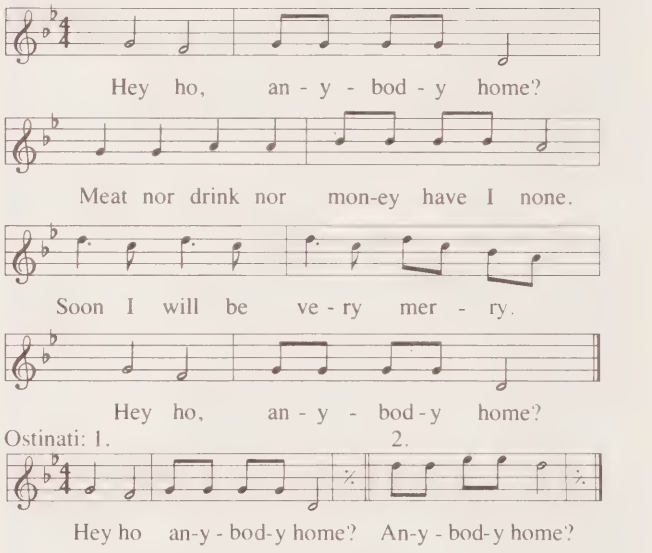
Melodies containing only the notes of the pentatonic scale (d r m s l) are suitable for adding simple tonal ostinati, as in the following songs:

Chestnuts

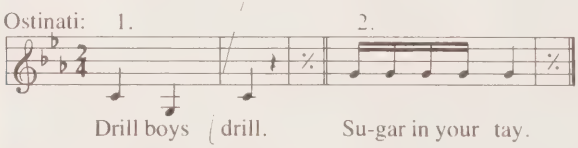

Bump - ing and thump - ing and fal-ling all a - round
Green lit - tle jack - ets with spikes all a - round
Shin - y brown chest - nuts on the ground
Out pop the chest - nuts when they hit the ground
Ostinati: 1. 2.
Fal - ling down Chest - nuts brown

𝄎 means "Repeat the preceding phrase throughout the song."

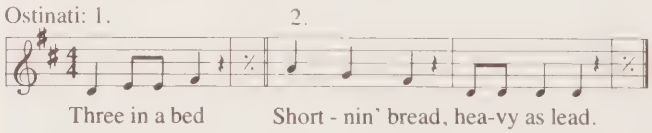
Hey Ho, Anybody Home


Hey ho, an - y - bod - y home?
Meat nor drink nor mon-ey have I none.
Soon I will be ve - ry mer - ry.
Hey ho, an - y - bod - y home?
Ostinati: 1. 2.
Hey ho an-y - bod-y home? An-y - bod-y home?

Drill Ye Tarriers (*Songtime 5*, p. 58)



Shortnin' Bread (*Songtime 6*, p. 90)



Round singing should also form a part of early harmony experiences. Children should be very familiar with the song, however, before they sing it as a round. Further, they should be encouraged to sing lightly in order to hear each other. The following rounds are recommended: "Frère Jacques"; "Ifca's Castle" (*Songtime 5*, p. 37); "Three Blind Mice"; "Row, Row, Row Your Boat"; "Little Tommy Tinker" (*Music for Fun, Music for Learning*, p. 7); "Sing Together" (*Songtime 5*, p. 37); "The Frogs" (*Music for Young Canada 4*, p. 1); "Christmas Is Coming" (*Music for Young Canada 5*, p. 98); and "The Sun Is Shining" (*Music for Young Canada 5*, p. 89).

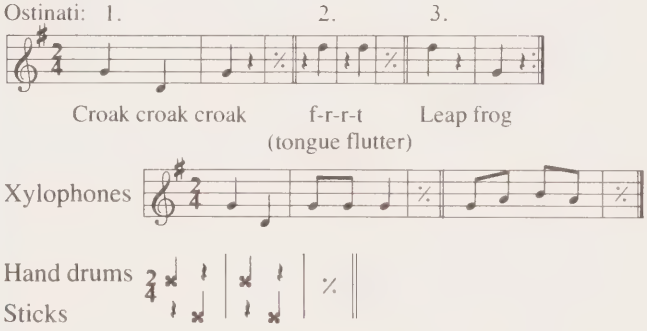
"Frère Jacques". To see the construction of a round, children should form a double circle, facing their partners, and perform actions such as the following:

Words:	*Actions:*
Frère Jacques, frère Jacques	Join hands with partner, circle left;
Dormez-vous, dormez-vous	Point index finger at partner on each word.
Sonnez les matines, sonnez . . .	Join right elbow with partner and circle around each other.
Din, din, don. Din, din, don	Slap thighs, clap own hands, then partner's.

Following this, the children might create their own movements and dances to other rounds, using a different action on each phrase.

Classroom instruments as well as voices may be used to create orchestrations. The suggestions below are intended to be used with "The Frogs" (*Music for Young Canada 4*, p. 1). Instruments of contrasting tone quality and pitch are most effective.

The Frogs



The following steps might be used in building the orchestration:

1. A small group sings or plays one of the ostinati above; after two or three repetitions, a second and then a third are added.

2. When the ostinati are well established, the rest of the class sings the song in unison or as a round.

3. When the song ends, the ostinati continue as a coda; one by one they stop, concluding with the ostinato with which the song began.

4. Using this general format, children can build their own orchestrations with an introduction, accompaniment, and coda.

Round-about. A round-about requires three rounds – such as "Three Blind Mice", "Frère Jacques", and "Row, Row, Row Your Boat" – sung in the same key and at the same tempo. The class is divided into four groups: one group will develop an orchestration, and each of the others will sing one of the rounds and develop a dramatization for it. Working together, the children follow this sequence:

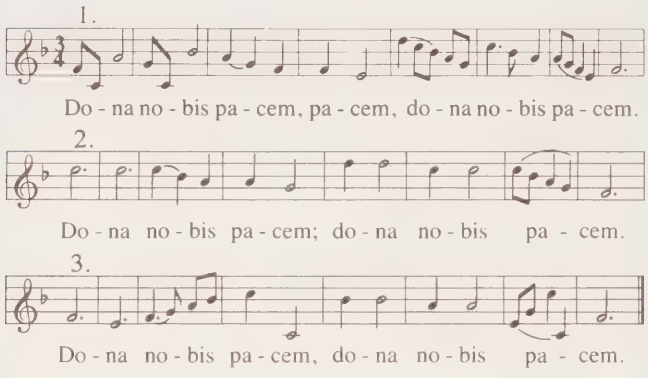
1. The orchestration begins.

2. In succession, each singing group sings its round with the dramatization, then freezes.

3. This process is repeated except that one song is added to the other until the class is singing all three together with the orchestration and dramatization.

4. In succession, each song finishes, concluding with the instrumental coda that introduced the round-about. The children must watch the teacher for cues on when to begin and when to stop. The children might create expressive and dramatic movement to accompany music of a more abstract theme such as the following:

Dona Nobis Pacem



Partner songs. Singing partner songs is also valuable preparation for part-singing. The following songs can be sung together:

– "Little Tommy Tinker" *(Music for Fun, Music for Learning,* p. 77) and "Sing, Sing Together" *(Songtime 5,* p. 37);

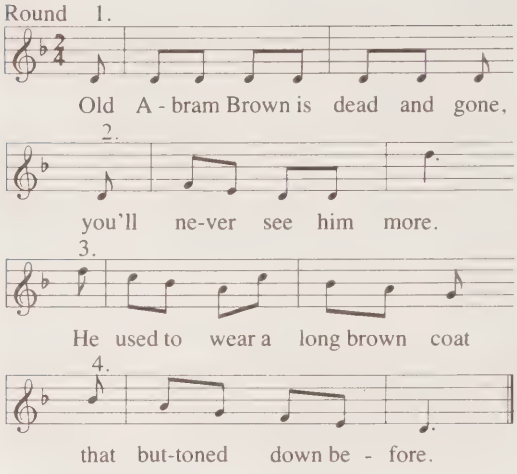
– "The Frogs" *(Music for Young Canada 4,* p. 1) and "Frère Jacques";

– "Hill and Gully Rider" *(Music for Young Canada 4,* p. 32), and "Pick a Bale O'Cotton" *(Songtime 4,* p. 117);

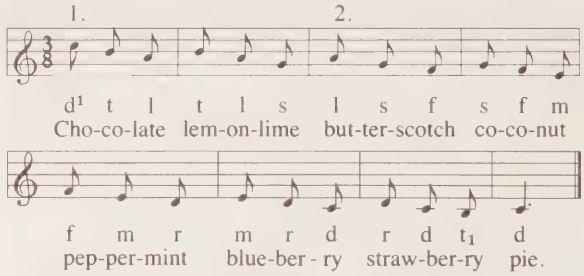
– "Land of the Silver Birch" *(Songtime 5,* p. 113), and "Canoe Song" *(Songtime 4,* p. 16);

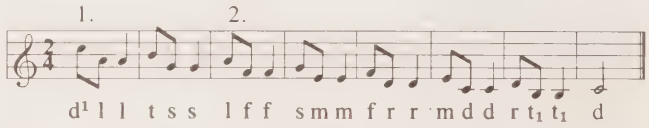
– "Zum Gali Gali" *(Songs for Today 5,* p. 58), and "Old Abram Brown" (reproduced below).

Old Abram Brown


Round 1.
Old A - bram Brown is dead and gone,
2.
you'll ne-ver see him more.
3.
He used to wear a long brown coat
4.
that but-toned down be - fore.

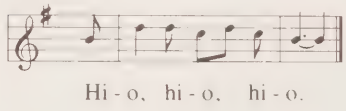
Singing in Thirds

Harmony can be achieved quickly by singing thirds, such as from *doh* to *me,* above or below a melody. They are easy to sing, and the experience often adds an atmosphere of hushed excitement and a feeling of experiencing something special. Scale sequentials sung as rounds can be a useful introduction to this concept.

The children can try setting their own words to this sequential:



The cadence at the end of a song often lends itself to harmony in thirds. In "Michael" *(Songtime 4,* p. 103), as in "Night-Herding Song" *(Songtime 4,* p. 55, and below), the harmony part is a third above the melody.

Night-Herding Song



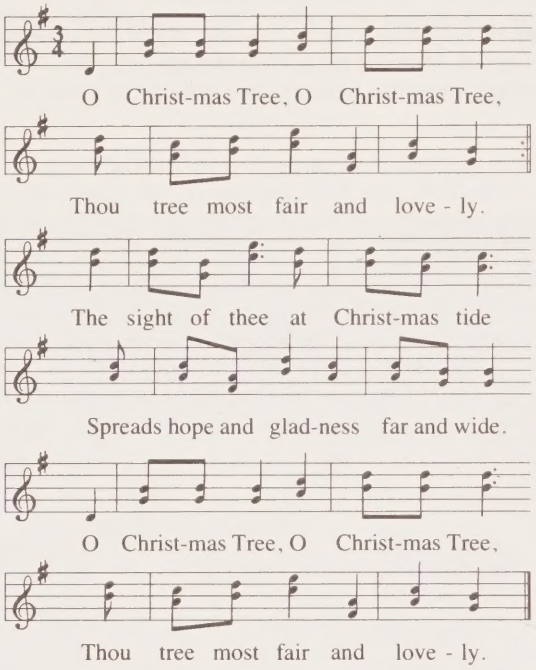
In "Camptown Races" *(Songtime 5,* p. 101), a small group can sing a third above the melody at "doo dah, doo dah", "oh doo dah day", and on the last phrase of the song, "somebody bet on the bay".

In "Night Magic" *(Songtime 4,* p. 2), part of the class can sing a descant a third above the melody in all but the third line, which is sung in unison.

The following songs can be sung in their entirety in thirds with the harmony part above the melody: "Go Tell Aunt Rhody" (*Songtime 5*, p. 4); "Mary and Martha" (*Songtime 5*, p. 11); and "The Little Shepherd" (*Songtime 4*, p. 14).

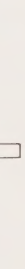
In some songs, the harmony part may lie below the melody in some phrases and above it in others. Such a song is "O Christmas Tree".

O Christmas Tree


O Christ-mas Tree, O Christ-mas Tree,
Thou tree most fair and love - ly.
The sight of thee at Christ-mas tide
Spreads hope and glad-ness far and wide.
O Christ-mas Tree, O Christ-mas Tree,
Thou tree most fair and love - ly.

During the singing of this song, a human Christmas tree might be built and decorated.

As a warm-up for singing in thirds, teachers can use a two-pronged fork made of bristol board or wire to point to the notes of a song on a chalkboard modulator. Half the class sings the upper note while the other half sings the lower note.



In the Junior Division, children will enjoy singing songs with harmony parts and descants. To heighten their understanding of harmony, they should read many part songs such as the following: "Old Wagon" (*Songtime 6*, p. 51); "A la claire fontaine" (*Songtime 6*, p. 97); "One Wide River" (*Music for Young Canada 5*, p. 38).

Related listening: "On Muleback", from *Impressions of Italy* by Charpentier (*Adventures in Music*, Grade 5, vol. 1). The third theme is a two-part melody in thirds and sixths.

Three-Part Harmony

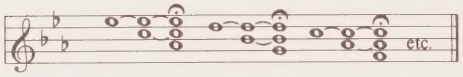
Up to this point, harmony has been created by two lines of music – the melody and an alto part or descant. Harmony can also be created, however, by instruments – such as the piano, guitar, or autoharp – or by voices. Basic to such harmony is the tonic or *doh* chord – *doh me soh*. Many rounds and some songs such as the following can be harmonized on one chord: "Row, Row, Row Your Boat"; "Three Blind Mice"; "Kookaburra"; "Swing Low, Sweet Chariot"; and "Now Come On" (*Songtime 5*, p. 1).

To prepare children for chord singing, any of these songs may be useful. Half the class sings the melody while the other children sing the words to *doh*, then to *me*, then to *soh*.

The Jets – a game. The class is divided into three equal groups – the 747s, the 707s, and the DC 9s. Group one sings *doh*, keeping their voices steady like the silver 747 in the sky. When the 747s are steady, they are joined by the 707s singing *me*, and then by the DC 9s singing *soh*. Once there is a good blend, they can hum, always listening to the other groups as well as to themselves. *The parts should be interchanged from time to time* (by changing the notes for each group). Next, about two-thirds of the class sing the chordal harmony while the other third sings the melody of a one-chord song.

To familiarize children with the sound of three-part harmony at various pitches and degrees of the scale, the following sequence is useful:

1. The first group sings *doh*^{1} and holds it.
2. The second group sings *doh*^{1} *lah* and holds *lah*.
3. The third group sings *doh*^{1} *lah fah* and holds *fah*.
4. The class descends the scale one step at a time in the same way, ending with the *doh* chord – *doh me soh*.

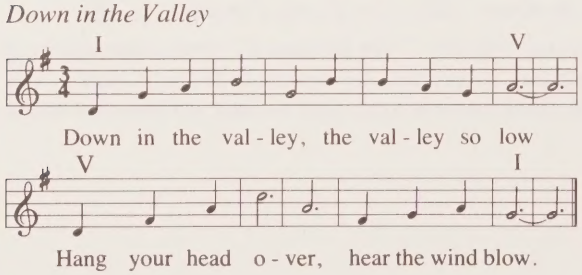


Songs With Two Chords

Many songs can be harmonized quite musically with two chords – the *doh* chord and the *soh* chord. The following are amongst the more popular: "Down in the Valley" (reproduced below); "The More We Are Together"; "Buffalo Gals"; "Paw Paw Patch"; "Skip to My Lou" (*Songtime 4*, p. 90); "This Old Man" (*Singing on Our Way*, p. 7); "Go Tell Aunt Rhody" (*Songtime 5*, p. 4); "Mister Banjo" (*Songtime 4*, p. 81).

To focus the children's attention on the movement of chords, the teacher sings "Down in the Valley", while the class sings the words of the song to *doh*. The children indicate by raising their hands when *doh* must move to *soh*, and again when it must return to *doh*. The class is divided into two groups, one singing the melody and the other singing the words of the song to *doh* and *soh*.

Down in the Valley



Pop bottles. The children bring pop bottles of all shapes and sizes to school; they add water to them in order to create the *doh* chord and then the *soh* chord in the key of F or G. A container for the bottles can be made: some of the children might make a floor tree in the industrial arts class to hold the bottles.

Song of the Pop Bottlers

Pop bottles, pop bottles
In pop shops!
The pop bottles Pop bottles
Poor Pop drops.

When Pop drops pop bottles,
Pop bottles plop!
Pop-bottle tops topples!
Pop mops slop!

Stop! Pop'll drop bottle!
Stop, Pop, stop!
When Pop bottles pop bottles
Pop bottles pop!

Morris Bishop.

After discussion, a few children using classroom instruments might accompany the rest of the class as they recite this poem in unison.

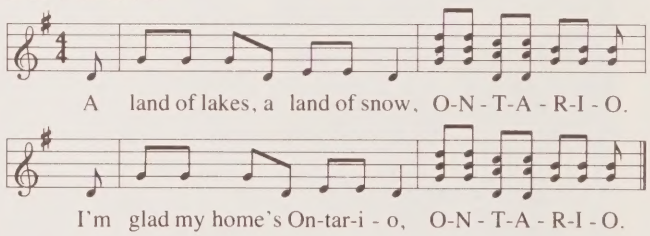
Children should be ready now to sing more of these songs with the *doh* and *soh* chords, as follows:

First group sings:	s	s	s
Second group sings:	m	f	m
Third group sings:	d	t_1	d

In addition, one child can play these chords on tone bars while another child plays the root of the chords on a xylophone.

The following song, an adaptation of "Old Macdonald", uses the *doh* and *soh* chords at the end of each line. Each child might be given the opportunity to compose and sing his or her own verse of "Ontario".

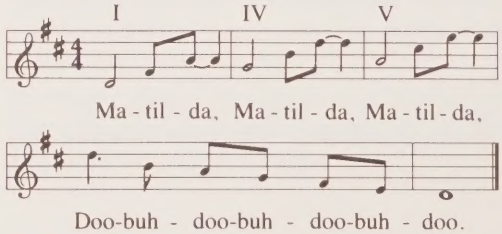
O-N-T-A-R-I-O



Songs With Three Chords

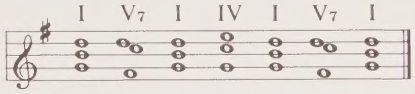
When the children are confident in their singing of two-chord songs, the third chord, which is built on *fah*, can be used. This little song introduces the chord:

Matilda



For the following chord sequence, one group first sings its part alone, and the second and the third groups follow:

Group 3 sings:	s	s	s	l	s	s	s
Group 2 sings:	m	f	m	f	m	f	m
Group 1 sings:	d	t_1	d	d	d	t_1	d
	I	V_7	I	IV	I	V_7	I

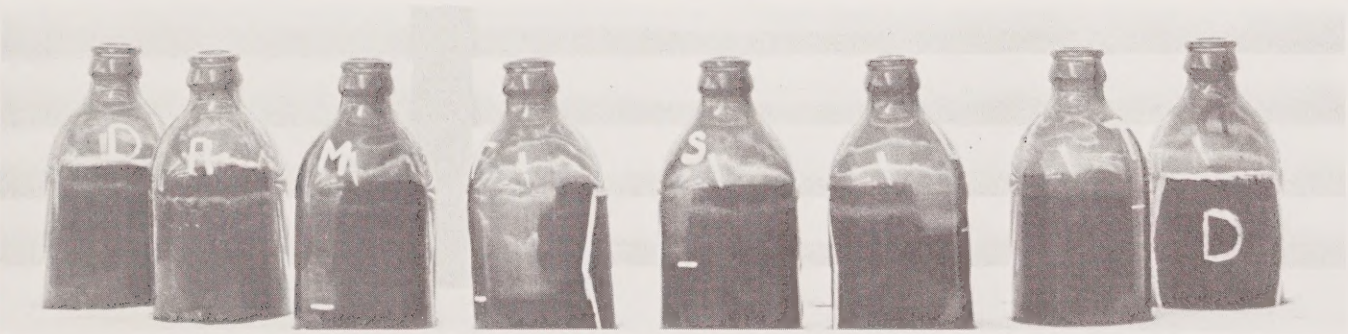


A great many folk songs can be harmonized properly with these three chords. Here are a few: "Red River Valley"; "Kum Ba Yah" *(Songtime 5,* p. 33); "Michael Row" *(Songtime 4,* p. 103); "Jig Along Home" *(Songtime 6,* p. 18); and "For He's a Jolly Good Fellow".

Related listening: "Jesu, Joy of Man's Desiring" by Bach *(Adventures in Music,* Grade 5). Children will recognize chordal changes, which are, for the most part, based on G, C, and D.

In "Street in a Frontier Town", from *Billy the Kid* by Copland, the three melodies – "Great Grand-dad", "Dogies Song", and "Old Chisolm Trail" – can be harmonized using three chords – F, Bb, and C.

In *The Surprise Symphony* by Haydn, the main theme in C major can be harmonized using two chords – C and G.



Glossary

accent. The first beat in a bar, often called the *strong beat*, is given an accent or stress. The other beats, often called *off-beats*, are unaccented.

bar or *measure*. The notes between two bar-lines.

binary form. Music consisting of two phrases, the second contrasting with the first. It is designated as AB.

coda. A short section following the normal ending of a song.

form. The plan or design of music that gives it unity.

metre. The division of beats into groupings of two, three, four, or more. The upper figure of the time signature indicates the grouping.

ostinato. A melodic or rhythmic fragment, seldom more than two bars in length, that is repeated throughout a piece of music as an accompaniment.

patsch. To slap hands on thighs.

pentatonic scale. A scale of five notes – *doh ray me soh lah*.

phrase. A unit of music, usually two or four bars in length, which corresponds to the poetic line in the song.

rhythm. The beat or pulse of music. Combinations of notes of different lengths, corresponding to the words of a song, contribute to the interest of the music.

rondo. Music consisting of five, seven, or nine phrases and designated as ABACADAEA. The original phrase (A) reappears after each contrasting phrase (B, C, D, E).

ternary form. Music consisting of three phrases and designated as ABA. The first and third phrases are the same; the second is a contrasting phrase.

Bibliography

Birkenshaw, Lois. *Music for Fun, Music for Learning*. Toronto: Holt, Rinehart and Winston, 1977.

Bray, Kenneth, et al. *Music for Young Canada* series. 6 vols. Toronto: Gage, 1969.

Johnston, Richard, et al. *Songs for Today* series. 6 vols. Waterloo, Ont.: Waterloo Music, 1969.

Pitts, Lilla Belle, et al. *Singing on Our Way 1*. Toronto: Ginn, 1960.

Richards, Mary Helen. *Threshold to Music*. Palo Alto, Calif.: Fearon, 1964.

Russell, Vera, et al. *Songtime* series. 6 vols. Toronto: Holt, Rinehart and Winston, 1971.

Slind, Lloyd H., et al. *Basic Goals in Music 2*. Toronto: McGraw-Hill Ryerson, 1970.

Sur, William, et al. *This Is Music 1*. Toronto: Macmillan, 1967.

Terry, Earle. *Sailors and Sunshine*. Toronto: McGraw-Hill Ryerson, 1974.

Terry, Earle. *Whales and Nightingales*. Toronto: McGraw-Hill Ryerson, 1972.

Thomas, Odette. *Rain Falling Sun Shining*. London: Bugle-L'Ouverture Publications, 1975.